

SUE HARA
Change is a Constant



Sue Hara Vessel from Personal Mythology Series 2000, 40.0 x 18.0 cm, thrown and handbuilt with press molded additions

It is said that change is a constant in our lives. When I considered what I wanted to write for this article, I realized how true this is. My pots have gone from miniature teapots through to large garden pieces with many different things in between, using different clays and firing temperatures. It seems to me that one important prerequisite to being an artist is to be open to changes.

Although most ceramic pieces are either functional or decorative, my aim is also to address issues that concern or interest me. One example of this is that I make pieces that I call *earth vessels* and *tidal baskets*. The former may have a feather or stone incorporated; the latter have handles of dried kelp. The initial effect is decorative, but my hope is that the piece will also remind people of the fragility of our environment. I am very interested in the part that ritual and ceremony play in lives; and how the potter can contribute to that. Some ceremonies are as simple as using special tea bowls, others more intense, such as the use of funeral urns. Sometimes as a special commission, I will make an urn. I feel honoured to be asked and pleased to be able to make something appropriate for the person. This I see as a place of service, as our society has few meaningful rituals around death, at least within a secular setting.

see Hara page 9

Sue Hara Urn 2000, 26.0 x 16.0 cm, burnished and smoke fired with shell addition on handle

Sue Hara Spirit Bowl 1997, 26.0 x 15.0 cm, thrown and handbuilt



ANNUAL GENERAL MEETING 2001

POTTERS GUILD OF BRITISH COLUMBIA

Friday May 4 7:30PM

Our AGM will be Friday May 4 7:30PM at the Performance Works building on Granville Island, the same location as the **Made of Clay** sale and exhibition.

DENYS JAMES has kindly agreed to a slide show and tell of his latest travel venture to **TURKEY**, where he plans to lead a group this September and also of his successful trips to **MEXICO**, which he plans to continue.

Come early to view **Made of Clay** and enjoy a beer and bratwurst, \$6.00.

There will be a short meeting for a fiscal accounting of the Guild, committee reports and election of the new Board of Directors.

Continuing on the Board: Ronna Ander, Ronda Green, Maggi Kneer, Rosemary Leavitt, Debra Sloan, Jim Stamper.

Leaving the Board: Ron Feicht, Dona Nabata, Celia Rice-Jones, Ron Vallis.

Nominations to the Board: Christina King, Sheila Morissette, Barbara Toohey.

Nominations will be taken from the floor to complete the twelve member Board. Or please call me if you want to nominate yourself or someone else.

Ronda Green President

<rondaagreen@hotmail.com> 604.921.9888

NOMINEE PROFILES

Sheila Morissette

Sheila obtained her BA in Communication Studies specializing in film production from Concordia University, Montreal, in 1990 and subsequently moved west. After an innocent recreational pottery course on the North Shore, she was immediately hooked on clay. Potting since 1994, she now works full time out of her home studio. She manages the Lucas Center for Continuing Education's studio twice a week enjoying the interaction with other potters. She continues to attend as many workshops as possible. For the last few years she has volunteered for the Guild and looks forward to becoming more involved getting to know more members and furthering the mandate of the Guild.

Barbara Toohey

Barbara graduated from Emily Carr Institute of Art and Design in the spring 2000. She attended Kwantlen College for two years studying ceramics in 1989-1990 and has been a member of the Potters Guild of BC as well as the Fraser Valley Potters Guild. Barbara has an active home studio producing work for home sales and participating in various shows and sales in the Lower Mainland. Her work was shown in the Fraser Valley Guild's recent show in Maple Ridge where she was awarded Honourable Mention. Presently her work is on show at the Blackberry Gallery in Port Moody. She is excited about becoming a Board member and contributing to clay activity in British Columbia.

BOARD OF DIRECTORS

Ronna Ander	604.921.7550	Dona Nabata	604.222.2927
Ron Feicht	604.921.6677	Celia Rice-Jones	604.522.8803
Ronda Green	604.921.9888	Debra Sloan	604.736.3039
Maggi Kneer	604.929.3206	Jim Stamper	604.450.4602
Rosemary Leavitt	604.939.3141	Ron Vallis Past-President	604.325.0609

AGM

GALLERY OF BC CERAMICS

On May 4, at the AGM, I will be giving a report on the Gallery's performance over the past year as well as detailing some of the exciting plans I have in mind for the year 2001. I eagerly look forward to hearing all of your opinions and ideas on what you would like from the Gallery and how we can better serve you our members as well as promote ceramics among the general population. I hope to meet members I haven't yet met, as well as visit with those I have. I invite you all to pop into the Gallery on your way to the AGM and see our new look.

The AGM is the perfect opportunity to put a face to a name, and meet the Gallery Staff and me, the new manager, but also to connect with members from all over the province.

Kimcha Rajkumar Gallery Manager

TABLE OF CONTENTS

Sue Hara	1
AGM News	2
Made of Clay	3
You Too Can Raku	3
Bisque Bee	3
Calling the Guild Office	3
Gallery Exhibition Schedule	4
Call for Entry	4
Dynamo Art Association	5
Guild Workshops & Events	6
Clay Olé	6
Clay Conference	6
Floating Blue Glaze Recipe	8
Canadian Clay Symposium	8
Techno Tip	9
Ceramic Contingencies Ex.	10
Tozan Festival Workshops	11
Connie Glover Workshop	11
Apprenticeship	11
Classified	12

Next Newsletter Deadline

Wednesday April 11

Submit material to the Guild
Office or email direct to the
editor Letia Richardson
<lrichard@sfu.ca>

Made of Clay Publicity Committee

I'd like to thank everyone for their publicity ideas. After several brainstorming sessions, the new committee, Sharon Grove, Sheila Morissette, and Louisa Liebmann have implemented the following: cinema advertising at Fifth Avenue and Park cinemas during April; 3000 postcards distributed to cafes, restaurants, bars and shops in Kitsilano, the West End, Commercial Drive and central Vancouver; plus lots of press releases to local newspapers, radio and TV stations. The best way of advertising is word of mouth; do spread the word and invite all your friends.

We are always looking for more volunteers to help; if you are interested and have a spare couple of hours, please call.

Maggi Kneer
604.929.3206 <maggikneer@telus.net>

WHY CAN'T I TALK TO A HUMAN BEING AND NOT A CALL BOX?

It has been apparent for some time that as the Guild grows in complexity, the hours that we can afford to pay for administration do not meet the Guild's needs. To allow staff to focus on administration, phone queries will be answered in the following way:

Gallery: Gallery Manager, Kimcha, answers calls relating to Gallery business.

Guild general questions: a Board member will deal with all Guild related calls. Guild calls will be collected daily. You will get a real person; you just may have to wait a little while. For the next few months, I will be doing this.

Other Guild questions: Throughout the newsletter we have noted whom to call with specific questions. For example, Jim Stamper and Maggi Kneer can be called directly about workshops. Ron Feicht answers queries about Made of Clay.

When in doubt: Call any Board member; list with numbers is in every newsletter.

So call in, leave a message, the time and day that you called, and we'll get back to you as soon as possible.

Debra Sloan 604.736.3039

MADE OF CLAY

Friday – Sunday

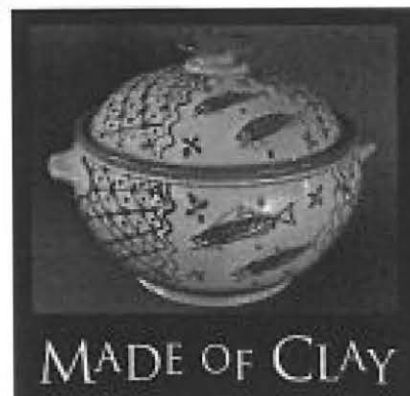
May 4 – 6

10:00-18:00

We are pleased to announce a grand cast of 26 potters is participating in our exhibition and the sale on Granville Island at our usual venue in the Performance Works building. Of course, the diversity of exhibited pieces will ensure that all preferences in ceramics are represented.

Many thanks to Darrel Hancock whose impressive tureen is featured on the announcement card and on our posters. Darrel has been a participant in every MOC show held on Granville Island.

We will be distributing 5,000 cards in display racks throughout Vancouver and direct mail both to the Gallery customer list and exhibitors' lists. Two hundred posters will be strategically placed; two advertisements will appear in the Georgia Straight; the Vancouver Cultural Alliance will broadcast our event through radio, TV and the newspapers; and six theatres will display our message.



As in past years, the Fraser Valley Potters Guild, under the direction of Pat Schendel, will demonstrate throwing techniques. Our Guild members will perform *raku magic* elsewhere on the Island. What a *Clayfest*! Do be sure not to miss it. Hours are 10:00 to 6:00 PM daily with \$2 admission.

Ron Feicht, Show Chair
604.921.6677

YOU TOO CAN RAKU

at Granville Island Market

Sat & Sun May 5-6

Due to last year's success we are holding another **You Too Can Raku**, May 5 and 6 in conjunction with the spring **Made of Clay** exhibition and sale. You can find us at the other end of the Granville Island just beside the market. Not only is this a fun day for the public, it is also good advertising for the **Made of Clay** sale.

We could really use your help. If you can volunteer for a couple of hours on any of these days, please call me.

Our stock is slowly depleting; would you contribute as many pieces of bisqueware as you can? Please drop them off at the Gallery.

Ronna Ander
604.921.7550

BISQUE BEE

at Studio 3, 360 W 1st Ave

Sunday April 1

Come join the fun and make bisqueware for the next **You Too Can Raku** Guild fundraiser to be held May 5 and 6 on Granville Island to promote the **Made of Clay** exhibition and sale.

Come and throw small pots and learn to handbuild turtles, frogs and starfish on Sunday, April 1 between 12:00 noon and 17:00. Ginny, Joan and Pia have kindly offered Studio 3 at 360 West 1st Avenue in Vancouver to hold the Bisque Bee. Please call the studio at 604.708.3390 to let them know if you can attend.

We will be assembling a raku kiln too.

Hope to see you there.

Ronna Ander
604.921.7550

GALLERY OF BC CERAMICS EXHIBITIONS

April

Elaine Brewer-White
Animal Attraction
Mar 30 - May 1 Opening: Mar 30

May

Judy Weeden
Spirit of Fire
May 4 - 29 Opening: May 4

June

Junichi Tanaka
Larger Scale and Beyond
June 1 - 26 Opening: June 1

July

Cathi Jefferson, Susan Hirst,
Connie Glover, Carol Ann Michaelson,
Nora Valliant
& Jana Zyllich
Women in Wood
Jun 29-Jul 31 Opening: June 29

CALL FOR ENTRY

Coombs, Vancouver Island

Coombs Country Arts and Crafts Fair, July 13 to 15, deadline April 1
Seeks exhibitors at their well known holiday resort area near Qualicum Beach. Applications and enquires 250.752.5096

West Vancouver

Harmony Arts Festival, August 3 to 12 has several call for entry opportunities.

Harmony Group Show at the Ferry Building Gallery: deadline April 22
Emerging and established North Shore visual artists can submit up to 3 pieces.

Gallery Walk: deadline April 29

Submit up to 3 pieces for an opportunity to display in store windows.

Studio Tours: deadline April 30

Submit 3 slides/photos to be considered for self-guided weekend studio tours.

Craft Market: deadline May 6

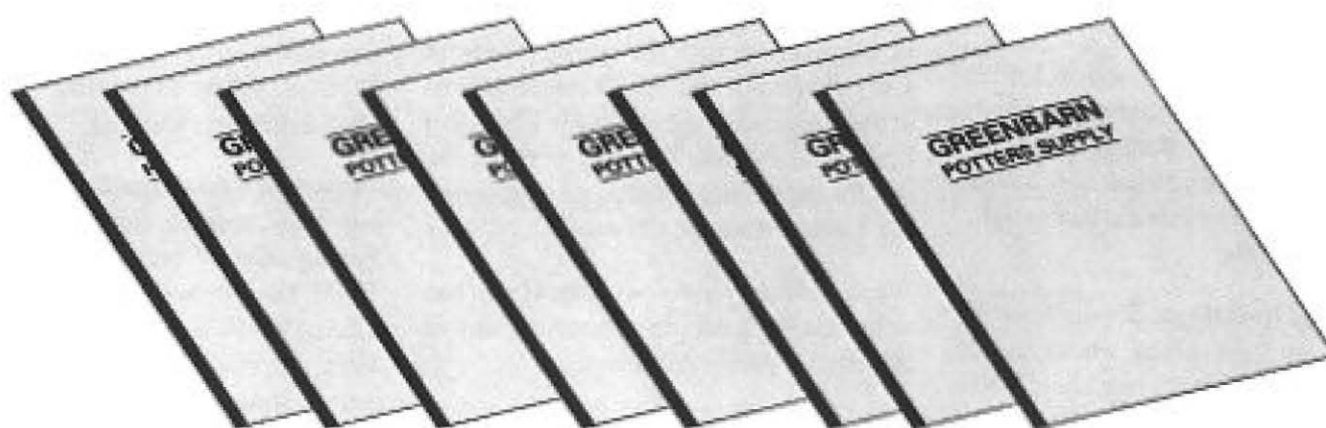
Submit 3 works for a juried outdoor craft market under tents at the Ferry Building.

Art in the Park: deadline July 10

Artists, using all media, are invited to create original works in public parks and places.

For complete details including terms of agreements and application forms:
Harmony Arts Festival, 1564 Argyle Ave, West Vancouver, V7V 1A1, 604.925.7268,
fax 604.925.5992. See website www.harmonyarts.net

Our New 2001 Pottery Supply Catalogue Is Now Available



Give us a call or drop in for your free copy

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247

GREENBARN
POTTERS SUPPLY

Monday -Friday 9-5
Saturday 9-1
Closed long weekends
e-mail: greenbarn@telus.net

DYNAMO

Visiting a space such as DYNAMO is important; I might even go as far as to say that it is crucial. Our students after graduation become emerging practicing artists and it is vital for them to see the linking between a positive working studio and gallery space.

Gregory Ball, Professor of Visual Art, Malaspina University-College.

The DYNAMO Arts Association was incorporated in August 1996 with a mandate to provide a forum for emerging artists working in the areas of sculpture, installation, and performance art. It fulfills this mandate by providing eighteen publicly rented studio spaces, providing our space as a resource for community groups, and by running a non-profit gallery, which maintains the mandate already stated. The Association was started by a group of Emily Carr Institute of Art and Design students and graduates who wanted to create a space offering both critical peer input as well as access to alternative exhibition and performance space.

The first way that DYNAMO fulfils its mandate is by renting eighteen publicly accessible studio spaces. Each space is 150 sq ft within an open studio format and is rented for \$155 a month on six month sub-leases. Members are given access to the facility 24 hours a day, seven days a week plus access to over 1000 sq ft of common work area, and a communal woodshop, cone 10 electric kiln, kitchen and bathrooms.

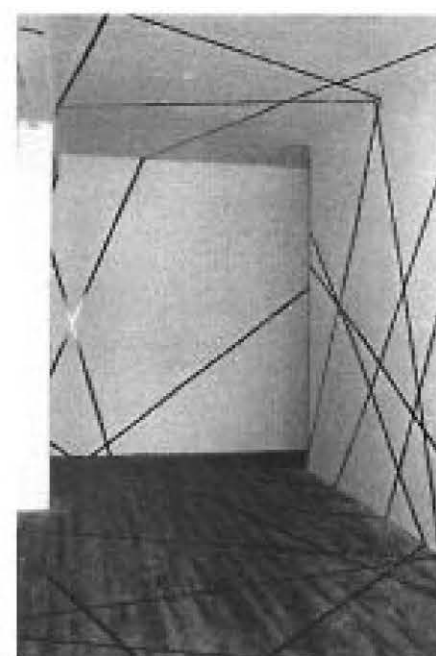
The second way is by running a non-profit gallery. The 1200 sq ft gallery is run by an internal curatorial committee that reviews submissions twice a year in September and May. It is important to note that the gallery is not for the sole use by the members, and that members submit proposals the same as anyone else.

Since the gallery has opened, it has shown approximately ten exhibitions a year with notable shows, *On/Off* featuring works by Adad and Mark Neufeld, *Conduit* with East Coast sculptor Jason Fitzpatrick, and *Marrow* showing recent work by Mike Haller and Jeremy Hatch. Our next exhibition is *A Garden of Worms* featuring interactive animatronics by Tamara Stone. It opens Friday evening April 6, 20:00.

Dynamo Gallery, 142 W. Hastings Street, Vancouver; hours: Tues-Sat 12:00-17:00 daily. Contact Andrew Armour 604.602.9005 or email <dynamo_gallery@hotmail.com>



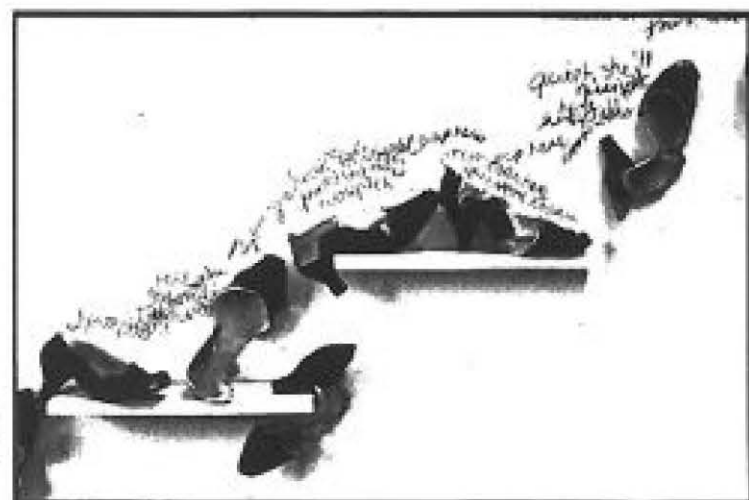
Invitation: *a child's garden of worms*, works by Tamara Stone



Middle right: Jacques Gaudet *Framework* installation, Apr 1998, vinyl tape. Photo: Dynamo Gallery



Left: Mike Haller *Marrow* installation, Dec 2000. Photo Dynamo Gallery



Lower right: Ilze Bebris *The Red Shoes* Mar 2001. Photo: artist

GUILD WORKSHOPS AND SOCIAL EVENTS

APRIL

Carol-Ann Michaelson

from the Glen Williams Mill Creative Arts Studio, Ontario

Electric kiln ash glazing and throwing workshop

Sunday April 8 10:00 - 17:00

at Parkgate Community Centre, Pottery Studio, North Vancouver



Carol-Ann works with cone 8 ash glazes in an electric kiln and dispels the myth that good ash glazes can only be found on gas or wood-fired work. She is a graduate of Sheridan College, and makes forms both functional and playful,

thrown and altered, slabbed and manipulated. She makes a living from her work, using commercial porcelain with blended sprayed on glazes using a variety of ashes from selected trees to everyday fireplace ash.

For more information, read the article on *Making pots at Glen Williams Mill* in the winter no. 115 issue of *Contact* magazine.

Fee: \$35 to Guild members/students, \$40 non-members.

Registration: send cheque made out to Potters Guild of BC; clearly mark envelope 'Carol-Ann Michaelson'.



JUNE

Micki Schloessing

Salt firing and making forms
appropriate for salt firing

Hands on workshop

Tuesday June 12 to Friday June 15
daily from 10:00 to 17:00

at Capilano College, Pottery studio

Micki is an internationally renowned British potter, working in South Wales. She makes salt wood-fired tableware, shown in galleries throughout the world. She describes her work as *pots with soul* and has perfected her forms for wood and salt firing. She enjoys the limits that making tableware and functional ware imposes, and works with a few slips, keeping decoration to a minimum. Her criteria are pots that work, feel easy in the hands, are strong in form and lively, quiet when holding food yet bold enough to be enjoyed for themselves. More of her work can be enjoyed on her web site: mickisaltglaze.co.uk

The four day course will start with glazing and salt firing bisque pots made from a cone 10 light clay. Each student will have approximately 2 cu ft. of kiln space. Following days will be spent in discussion of



Micki Schloessing
wood/salt glazed tea bowl

forms suitable for salt fire, slide showing and making of thrown or handbuilt pots. On day four, the kiln will be unpacked and pots examined and discussed.

Space limited to 10 students; early registration recommended. Send cheque for \$265 made out to the Potters Guild of BC, marked 'Micki Schloessing workshop'.

This workshop is full but the Guild hopes to increase available spaces. If you are interested please submit your name for the waiting list.

Clay Olé

Friday, June 22

18:30 'til late

Canadian Craft Museum

A Spanish Evening to Celebrate the Tradition of Spanish Folk Ceramics

The evening includes a lecture and slides by Phil Slight, Flamenco music and dancing by Calle Flamenco, tapas and sangria. Phil travelled the length and breadth of Spain over the last 30 years and now lives in Andalusia. He has a definitive personal collection of traditional ceramic pieces and has documented the people, traditions, lifestyles and particularly the ceramics of the Iberian Peninsula. In addition, Phil will have a display of 50 gritty black and white photographs of private Flamenco clubs and the spirit of real Spain. It promises to be a fabulous evening, café style on the first day of summer.

Sponsored by the Potters Guild of BC, Canadian Craft Museum, Northwest Ceramic Foundation, Fraser Valley Potters Guild and the Crafts Association of BC.

Tickets are available at the Gallery of BC Ceramics, Canadian Craft Museum and Craft House, or call Jim Stamper 604.450.4602 or Maggi Kneer 604.929.3206.

Tickets in advance: \$25, \$30 at the door.

F. Y. I.

12th Annual California Conference for
the Advancement of Ceramic Art
Davis, California, May 4-6

Lectures/Exhibitions/Demonstrations

The ultimate weekend for ceramic artists, instructors, students and collectors!

Featured artists: Jill Adamson, Clayton Bailey, Donna Billick, Ed Blackburn, Vicky Chock, Miriam Davis, George Grant, Margaret Keelan, Marilyn Levine, Emma Luna, Jo Lauria, Karen Theusen Massaro, Jo Rowley, Paul Soldner, John Toki.

Information John Natsoulas Gallery, 530-756-3961, email: art@natsoulas.com and see website www.natsoulas.com

Thanks Zoe Hekmaty for information.

GUILD WORKSHOPS AND SOCIAL EVENTS

New Information about Future Workshops and Registration

New Workshops

Maggi and I have been putting together workshops that we feel will interest you. Workshop successes and two sell-outs suggest we are on the right track. We, however, are running on our own intuition. We'd rather have the input of members for ideas and planning. Our goal is to make sure that we supply the most interesting presenters possible. Please contact us with your feedback. Emails to Maggi and me directly are the best but phone calls are more immediate. See below for our emails and telephone numbers.

Getting Workshop Information Quickly

If you need information on upcoming workshops, contact Maggi or me directly.

To Register for Workshops

In anticipation of some of your questions, we have outlined a few new guidelines to help registering for a workshop.

To Pay

There are new ways you can pay for workshops. For your convenience, you can pay through the Gallery of BC Ceramics using cheque or debit. Next month you will be able to use Visa, Mastercard or Amex.

*Make sure your address and telephone are up to date and legible if you are mailing in your registration. Mark both cheque and envelope with the workshop.

Registration confirmation

Registration confirmations will be mailed and will include all necessary workshop information such as dates, directions to the venue and anything else that is relevant.

Refunds

To meet our commitment for expenses, there are no refunds after one month prior to workshop. For example: Micki Schloessing's refund cut off is May 1.

Cancellation

To cover bank and processing costs, there is a \$10 dollar fee for cancellations prior to one month and a \$30 fee for N.S.F.

Postdated Cheques

Sorry, we cannot accept postdated cheques; first come first served.

GST

The taxman requires us to add GST.

Jim Stamper

Other Questions/Comments/Ideas

We hope this clarifies some questions. Otherwise contact us. See you at the Carol-Ann Michaelson workshop.

Jim Stamper <jstamper1@home.com>
604.450.4602

Maggi Kneer <maggikneer@telus.net>
604.929.3206



2001 TOZAN INTERNATIONAL WOOD FIRE FESTIVAL

JULY 30 - AUGUST 10 2001 NANAIMO, BC. ON BEAUTIFUL VANCOUVER ISLAND

TWO WEEKS INCLUDE : BOARD AND LODGING, WORKSHOPS, TRIPS, MEMBERSHIP, EXHIBITING YOUR WORK IN THE GALLERY ETC. FEE: \$ 700 US FUNDS IF PAID BEFORE OR ON JULY 3. PAID AFTER JULY 3 \$750. 1 WEEK \$ 400 US FUNDS IF PAID BEFORE OR ON JULY 3. PAID AFTER JULY 3 \$450.

THE TOZAN KILNS BUILT BY THE MASTER YUKIO YAMAMOTO ARE ON THE SITE OF MALASPINA UNIVERSITY COLLEGE IN NANAIMO, BC. THE GUESTS' RESIDENCE IS TWO MINUTES WALK FROM THE KILN.

THERE WILL BE OPPORTUNITY TO DEMONSTRATE YOUR WORK AND YOUR SLIDES.

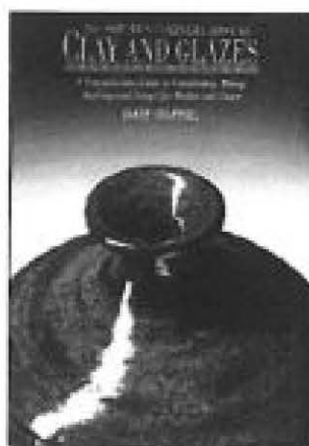
GUEST ARTISTS: **BILL MERRILL** INTERNATIONAL POTTER AND COLLEGE INSTRUCTOR, **LARRY AGUILAR** AWARD WINNING POTTER, GARDENER & MASTER OF BONSAI, **GORDON HUTCHENS** AWARD WINNING INTERNATIONAL POTTER, **ROBIN HOPPER** INTERNATIONAL AWARD WINNING POTTER AND AUTHOR, **LYNN JOHNSON** INTERNATIONALLY KNOWN WOOD FIRE POTTER, **DONALD STEUF** A POTTER FOR 25 YEARS AND **KIM YONG MOON** FROM KOREA.

THE SOCIETY HAS ALTERNATE ARRANGEMENTS. PLEASE CONTACT THROUGH OUR WEBSITE: www.tozan.bc.ca, email <tozan@tozan.bc.ca>, telephone : 1.250.245.4867 or by mail : Tozan Cultural Society, 11021 Chemainus Road, Ladysmith, BC Canada V9G 1Z2

Floating Blue

Floating Blue with GB

	Amount	%
Nepheline Syenite	47.90	44.5
Gerstley Borate	27.00	25.1
Silica	20.30	18.8
EPK	5.50	5.1
Iron Oxide Red	2.00	1.9
Cobalt Oxide	1.00	0.9
Rutile	4.00	3.7
	107.70	



James Chappell's book available at www.axner.com

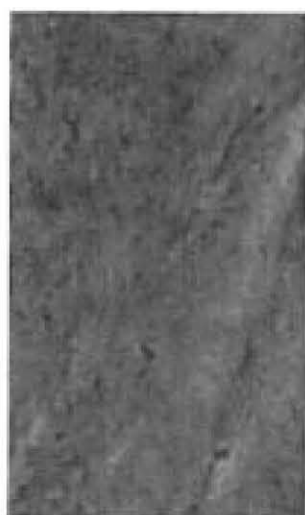
James Chappell, in his book **The Potter's Complete Book of Clay and Glazes**, makes a number of recommendations on using this recipe: Use distilled or low mineral water, force all material through an 80 mesh screen, stir thoroughly before and during use to prevent settling out of the iron content, apply the thickness of a dime, fire to cone 6 oxidation exactly, and cool normally. One interesting comment he makes is: "Don't substitute any other chemicals for those given." Since that is exactly what we plan to do I might also comment that we have had success at lower temperatures and slower cooling should enhance the effect.

People who use this glaze employ a variety of methods to increase the variation of surface color (i.e. stippling a second layer, brushing a wash of another coloring oxide, double dipping, applying a wash of rutile, etc.).

2826R

Floating Blue with GB

	Unity		
	Formula	Analysis	Mole%
CaO	0.42	5.7	7.4
MgO	0.09	0.9	1.6
K ₂ O	0.10	2.2	1.7
Na ₂ O	0.39	5.9	6.9
TiO ₂	0.19	3.7	3.4
Al ₂ O ₃	0.51	12.8	9.1
B ₂ O ₃	0.43	7.3	7.6
SiO ₂	3.48	51.1	61.4
Fe ₂ O ₃	0.05	2.0	0.9
LOI	8.2		



2826R1

Floating Blue with Boraq 2

	Unity		
	Formula	Analysis	Mole%
CaO	0.43	5.8	7.4
MgO	0.09	0.9	1.6
K ₂ O	0.10	2.3	1.8
Na ₂ O	0.37	5.6	6.4
TiO ₂	0.19	3.7	3.3
Al ₂ O ₃	0.54	13.1	9.2
B ₂ O ₃	0.47	7.8	8.0
SiO ₂	3.56	51.4	61.3
Fe ₂ O ₃	0.05	2.0	0.9
LOI	7.3		



CANADIAN CLAY SYMPOSIUM

Submit ideas by May 15 and win!

Saturday, March 23 2002, is the next day for the second **Canadian Clay Symposium** at the Shadbolt Centre. The theme is *Diversity in Clay* and covers many aspects with a wide range of presenters and events.

We are asking people to submit ideas to present at the conference. This is your opportunity to put forward an idea that really interests you. We are looking for a panel, presentation and slide lecture suggestions, or a totally new format that you would like to organize. We would love to hear about it. We are willing to consider anything. We ask for your idea to be 60 or 90 minutes in length. If your proposal is accepted your admission to the symposium is free. Please send your submissions to Sharon Reay, Shadbolt Centre for the Arts, 6450 Deer Lake Avenue, Burnaby, BC, V6H 3R7 by May 15. So go for it. This is going to be so good!

Cathi Jefferson 604.929.9175

Boraq 2 produces a visual effect that is very close to what GB does in this recipe. The runoff pool flow test shows that the Boraq version has slightly less boron-blue clouding (slower cooling should help if this proves to be a problem).

We have had good results using the Boraq 2 version of the glaze on pottery; the visual effect is very similar. It takes a little practice to learn how to apply the glaze to get the right thickness. Like the GB version of the glaze, it does tend to form dimples in the surface if the ware is cooled too quickly (due to the 20%+ gases of decomposition that come off during firing).

Remember also that you can deal with slight color variations by adjusting the amount of iron and cobalt.

Tony Hansen

The information on this page is from the website
<http://digitalfire.com/gerstleyborate/recipes/floatingblue.shtml>

TECHNO TIP

Chemistry vs. Matrix Blending to Create Glazes from Native Materials

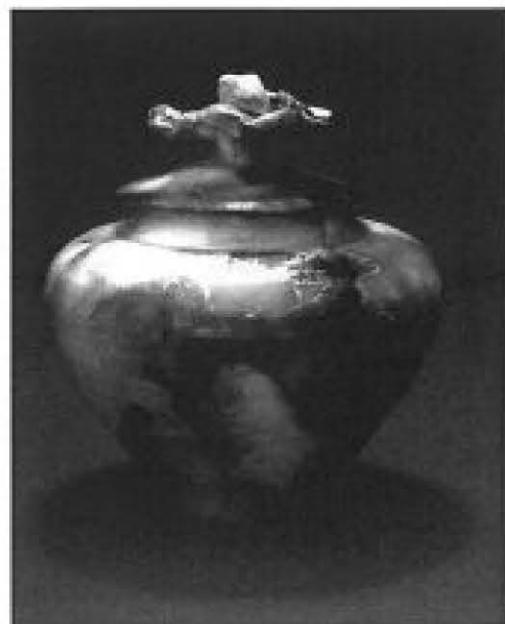
Perhaps you have a material native to your area and want to create a glaze from it. Logically you want to maximize the amount used in the recipe. It can be difficult to know where to start. Current wisdom suggests doing a matrix of blends with materials like feldspar, silica, kaolin, whiting, etc. After quite a bit of work you would hopefully find a mix that melts well and looks good. However this method has some problems I'd like to address.

First of all a glaze is much more than 'looks'. What about hardness, resistance to leaching, fit on your clay body, suspension and application properties, compatibility with colouring oxides, tendency to devitrify, etc. Material level blending does not provide obvious answers on how to deal with these issues individually, let alone in parallel, yet they are fundamental.

Consider a volcanic ash I dug from a local quarry. I spent \$30 and had it analyzed. Then I converted the analysis to a unity formula using INSIGHT. I'll dub it Elkwater Ash.

CaO	8.7%	0.86 molar
Na2O	0.1	0.11
K2O	0.3	0.02
Fe2O3	1.1	0.04
MgO	0.8	0.11
SiO2	78.7	7.29
Al2O3	2.2	0.12
LOI	14.0	

Sue Hara *Um*



Notice now how low the alumina is. This is very unusual. Also the silica is very high. The silica: alumina ratio is 60:1, a glaze is typically 10:1. That means we definitely don't want to blend with materials that add silica but we do want ones that add alumina. Hmm. No practical material qualifies. That means we will have to tolerate a material with lots of alumina and minimal silica contribution. Kaolin fits the bill and it will suspend the slurry. Adding feldspar is thus out of the question, it contains far too much silica.

This material has a high CaO content; it will likely make a hard glaze. However high CaO can signal leaching problems. If you know about formulas you'll see from this one that this material is low in flux. This will be worsened after kaolin is added. That means we need to blend it with materials that add fluxes other than CaO. That excludes whiting and dolomite.

As it turns out, it is possible to use up to 60% of this material in a glaze to melt

around cone 7 if you use the above guidelines to select what materials to mix it with. Then some line blending could be done to fine tune additions of colorants, opacifiers and variegators to produce something with an interesting surface.

The typical approaches of blind line blending with whiting, dolomite, silica, and feldspar would all have gone in the wrong direction in this case. Even if you could deduce the chemistry by blending techniques, could you achieve close to 60% amount in a glaze? Deal with all the above issues in parallel? Not likely. My point? We need access to many tools when formulating glazes; chemistry is one. Chemistry should come first, then blending; this is the opposite of what is taught in most circles today! Ignore the chemistry and you deny yourself a lot of options.

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SUE HARA *Change is a Constant*

continued from page 1

Another series that I have been working on for some time, I call *Personal Mythology* vessels. These are thrown and handbuilt with figurative elements combined into the surface. These are intended to evoke emotions or memories. I find that when people look at them, they tend to be drawn to a piece that they feel tells their story.

For many years I used porcelain with brush decoration, but I have now moved into lower temperatures, using glaze only for the lining of pots. The outer surfaces are either slips or oxides, or burnished and smoke-fired. This technique I love; there is a degree of surrender and trust in the firing process, and the smoke markings are always unique.

My work has always been more about content than about technique. Ten years ago, I started to make a series of pots I called spirit bowls. I intended to use them in personal rituals, in whatever form that

took. At that time I felt quite vulnerable saying this, but in recent years acknowledging spirit is coming to the forefront in our culture. Now I watch with interest, as this becomes one of the major preoccupations in our North American world.

At present I am working on a series of vessels that I hope will contain all the elements I have written about. They are for the next **Fired-Up** show on Saturday and Sunday, May 26-27. The theme this year is *Ritual Vessels*, so naturally I am excited and looking forward to seeing how my fellow potters interpret this.

Sue Hara
<hara@pacificcoast.net>

Fired-Up shows on Saturday and Sunday, May 26-27 at Metchosin Community Hall, junction of Metchosin Road and Happy Valley Road, twenty minutes from downtown Victoria; admission is free.

Ceramic Contingencies

Blackberry Gallery, Port Moody

In the Blackberry Gallery, Port Moody Art Centre, *Ceramic Contingencies* showed during March. The exhibition brought together the work of six Emily Carr Institute of Art and Design 2000 graduates. The artists represented had developed their work in the environment of the art school, working along side each other for at least two years, sharing classes, criticism, and work space. Since the obvious

commonality in this group of artists was their shared educational background, the show provided an opportunity to examine works and explore the notion of an Emily Carr style.

Jeremy Hatch's work evokes the industrial. The pieces appear to be small machines, and conversely, resemble serving vessels. The

function of these pieces is not clear yet each component is precise and assembled as if function is key. The repetitive steely surface treatment reinforce their constituency in the realm of the machine.

Maggi Kneer's utilitarian forms contrast with Hatch's work in appearance and an onus on function. Her surfaces are lush and varied, combining the use of bright colours with a wide variety of glaze textures. The forms suggest gesture, with handles that dramatically stretch beyond the scale and form necessary for function.

Jan Smart's painting of luscious fruit is a compliment to the show. Her colors are strong and luminous. The fruits are so sensuously represented in three dimensions that the viewer feels these as a physical presence in much the same way they experience the ceramic forms that dominate the show.

Jim Stamper's large vases project an unwavering sense of the absurd. The pots are combined with found objects and evoke other related and unrelated objects. Stamper's surfaces have a rough texture attracting curiosity and repelling touch.



Above: **Barbara Toohey** *Shrine Pot* 2001, cone 6, lichen glaze, h: 55.9 cm



Right: **Clive Tucker** *Over the Ocean* 2001, cone 6, porcelain, sprayed and brushed glazes, h: 35.6 cm



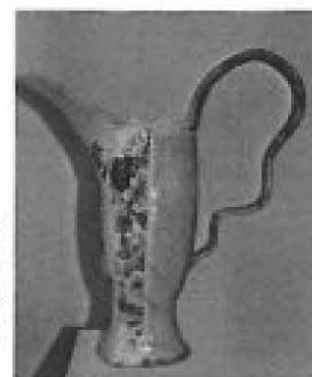
Jim Stamper *Put another potato on the fire* 2001, cone 6, thrown and altered with fake ash and sculptural glazes, h: 61.0 cm. "It comes from a part of me that encompasses the word 'plork', half work and half play, a word coined by my friend Jeremy Hatch."

Barbara Toohey has included both sculptural pieces and vase forms that could be considered functional. The surface textures serve to unify this group of pieces in that they all employ textures that suggest the natural world. There is an underlying energy that animates the forms.

Clive Tucker works with classic forms such as the teapot and serving bowl; to these he adds slip cast pieces. These elements come together to create humour, mystery or a narrative to be explored. He often enhances pieces with rich colour and surface treatment.

The extensive variety of the work does not indicate a recognizable style or focus, except that diversity is the standard. The exhibited works reference contemporary and historical ceramics and the references are as distinct as the individual works. The artists represented may have a shared experience of art school but this show confirms that each artist brought and developed their own autonomous interests and style while studying at ECIAD.

Barbara Toohey



Maggi Kneer *Jug with Roses* 2001, clay glazes and decals, h: 25.4 cm

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MAIL FROM HOLLAND

Cor Duijcker requests information about a job in pottery, an apprenticeship or possible ideas to study pottery in Canada. Please email Cor with ideas <c.j.duijcker@chello.nl>



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Thanks to our volunteers

The newsletter comes to you thanks to the diligent efforts of Harmany, Carol, Rona and Rosemary. We can always use more hands to sort, stuff, stick and stack! Call 604.874.8518 to volunteer on the last Thursday of each and every month.

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